

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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HEREFORD MUSICAL FESTIVAL,

SEPTEMBER 8th, 9th, 10th and 11th, 1885.

PATRON—HER MAJESTY THE QUEEN.

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Sept. 8th.—MENDELSSOHN'S "ELIJAH."
Sept. 9th.—GOUNOD'S "REDEMPTION."
Sept. 9th (Evening).—SPOHR'S "LAST JUDGMENT;" BACH'S "A STRONG-HOLD SURE."
Sept. 10th.—DVOŘAK'S "STABAT MATER;" MENDELSSOHN'S "HYMN OF PRAISE."
Sept. 11th.—HANDEL'S "MESSIAH."

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BIRMINGHAM MUSICAL FESTIVAL.

(From "The Birmingham Post," August 10th.)

COWEN'S CANTATA, "THE SLEEPING BEAUTY."

In anticipation of the visit to Birmingham to-night of Mr Cowen for the purpose of conducting a choral rehearsal of his new work, we are enabled, by the courtesy of the publishers, Messrs Novello & Co., to give our readers and the choir a brief general description of the cantata.

The fairy tale laid under tribute by Dr Hueffer for musical treatment is so familiar that it will not need lengthened description. The version familiar to our childhood's days is not altogether adhered to—as, for instance, the cruel prediction of the wicked fay, which here is given without the slightest appearance of provocation; while the mitigation of the sentence is differently contrived. The king and queen both endure the prolonged sleep with their daughter, but whether they too awake, or what becomes of them, is not told. However, these are details which need not trouble an audience. Our sympathies are with the lovers, and our attention will be mainly absorbed by the charm of the musical clothing which the poem receives from the composer. The work is cast in dramatic form, the characters being, the Princess (soprano), the Wicked Fay (contralto), the Prince (tenor), and the King (baritone), and there are choruses of fays, courtiers, and so forth. The book is arranged in the form of a prologue and four scenes, the whole comprising only ten distinct numbers; but several are of considerable length, and are more or less subdivided, with changes of key and measure. Reserving criticism until after the performance, we may briefly state that the verses are varied in rhythm, flowing, and fairly vocal, the situations well placed for musical effect, and the general arrangement such as to afford free scope to the composer. The music presents that apparently essential feature—the "representative theme"—in lavish proportion, a hasty perusal of the vocal score revealing some ten or twelve *leitmotiven*; and more, doubtless, would reward the efforts of the diligent seeker. The prologue starts with a choral recitative, prefaced by a few bars for the orchestra, in which at least two *leitmotiven* appear, describing the opening of the story (*maestoso*, C major, common time):—

*A mighty king there lived in days of yore,
Childless for many years, until at last,
When hope of heir or heiress long seemed past,
His queen to him a queenly daughter bore.*

In his joy he calls for a gay carouse, and invites twelve fays, the guardians of his ancient house, to the christening. These fays, in a chorus (female voices, in A, 3-4 time), "Draw the thread, and weave the woof," and foretell nothing but happiness for the royal infant. The music to the first three words just quoted becomes an important motive; but, apart from this, the interest, so far, is centred in the accompaniment, which is exceedingly fanciful and delicate. After stating that the happiest hour shall be

*When to a tender, loving heart,
Another love beats counterpart,*

the tenor and bass voices join in with a joyous strain, and from the orchestra is heard the first part of the principal representative theme, which we may name that of the "Princess," or "Love" motive. This is followed by the three notes we have already alluded to, which are thrice repeated as bass to a prolonged shake for violins, *pianissimo*. A sudden transition back to the key of C, with agitated passages, and the narration proceeds to the entry of the Wicked Fay. A motive, weird as the sable-clad form itself, is here introduced with striking effect, and as she parts the throng and bends over the cradle side, the motive of the Good Fay is heard in notes of longer duration than at first. As the evil hag pronounces the terrible words—

*Thy fate I decree:
Ere the buds of thy youth are blown,
Ere a score of thy years have flown,
Thou shalt prick thy hand, thou shalt die—*

the two motives are employed by the singer. An indignant out-break from the courtiers, and a promise of life in spite of the spell,

from the good fays follows, the treatment being dramatic and appropriate, the chorus preceded by, and afterwards united with, a trio of soloists, ending quietly with the words—

*Thus sing the fays; and as the autumn wind
Sways to and fro the trees it passes o'er,
They quit the chamber and are seen no more,
Leaving a throb of anxious hearts behind.*

Through all, the fays' motives, good or evil, are continually being enunciated by the orchestra.

Number 2 is a tenor solo, with orchestral interlude. It opens with a recitative, telling how the Princess

*From childhood ripens into maidenhood,
Unconscious of the peril that awaits
Her onward footsteps.*

Then follows a lovely flowing orchestral movement in E major, 9-8 time, the principal subject being the motive of the "Princess," given now at length, and including several phrases employed more or less in the manner of *leitmotiven*. The tenor voice now resumes, in a graceful cantabile, with the words—

*Thus, the budding rose,
Stands fearless of the autumn wind that blows,
And dreams of spring and love, and reddening glows.*

This is in D major, and is followed by a repetition of the "Princess" motive, first in a series of modulating passages, and then given at length in the key of E, as before. One further alteration of the same brings the prologue to a close.

We now arrive at Scene 1, a hall in the King's Palace, with a gay throng of courtiers, dancing and rejoicing. It begins with a chorus in B flat, the theme of the dance being foreshadowed in the orchestral introduction. The spirit of the movement is in apt keeping with the words—

*Here a festive throng,
With dance and song,
Are we met to wile away the morning hours.*

The King and Princess entering, are greeted with a chorus, the theme of which is a graceful, valse-like character, and is afterwards employed as a "motive."

Number 4 is a *scena* for King and Princess, with choral interludes. The phrase with which the work opens is again heard—we might call it the "King" motive—and in a dignified recitative the King calls upon his vassals and lieges to quit the dance, and attend while he relates the delivery of the Princess from the danger hanging over her childhood:—

*Ere night, the fatal limit of its sway
Will be completed.*

but even while he sings, the "Doom" motive is heard; he calls upon all to join with him in the greeting—

Long live the Princess! to the Princess hail!

This is treated with graphic power, and the King's solo, which follows, "Pure as thy heart," is a beautiful and noble melody, which gains additional charm from the choral accompaniment with which it concludes. Snatches of dance music are heard at intervals, while the Princess, in a reverie, wanders from the banquetting-hall.

Number 5 is wholly given up to the maiden's soliloquy:—

*Whither away, my heart?
Tell me, whither thou ledest?*

Her agitated thoughts find expression, now in recitative, now in sustained lyrical passages, the accompaniment being graphic and picturesque. As she passes along the gallery, and approaches the turret-chamber, the theme of the greeting is again heard, followed by brief fragments of dance music, which die away as she enters the chamber and shuts the door behind her.

We now reach Scene II, where the Wicked Fay is at a spinning-wheel. The Princess apologises for trespassing, and, expressing her curiosity at the sight of the spinning-wheel, enquires its use. The fay answers her in a quaint ballad, the accompaniment to which shows that the composer can impart freshness to so hackneyed a piece of "tone-painting," and unite realism with originality of treatment. As the fay goes on with her story, and relates how

*The rolling wheel is the world,
And each single thread is a life;
Then, alas! for the maid at whose birth
A jealous fay stood by,*

she repeats the words of doom, which are emphasised by the motive. These are mechanically taken up by the Princess, and a dramatic scene ensues. How the damsel tries to escape, is gently recalled, and perfidiously lured to her fate, is then related, the whole being graphically depicted, but obviously beyond verbal description.

The next number is the Incantation scene. The Wicked Fay, describing magic circles in the air, sings "Spring from the earth, red roses," to one of those enchanting melodies which Mr Cowen has the power of "shaking from his sleeve," as the phrase goes. The accompaniment here displays imaginative qualities of a rare order. A chorus (tenor and bass) now takes up the theme, followed again by the solo, and then, in unison, the music assumes a tragic character, and with the aid of the "Doom" motive a powerful climax is reached. This scene is closed by a number in striking contrast with the foregoing—a choral interlude in E flat, describing the sleep of the Princess. After a few bars from the orchestra, the chorus enters, *molto andante e tranquillo*, in 6-8 time. The movement is placid, charmingly scored, and should prove one of the gems of the work in performance. A coda, *moderato quasi lento*, dwelling on the spells of witchcraft, adds—

*Say, who can lift the deathly blight
That covers king, and lord, and knight,
To give them back to life and light,
And awake them?*

As if in answer, a horn-signal is heard. The signal is, of course, that of the Prince, who is to be the hero and rescuer. The scene shifts back once more to the hall of the castle. The king and his courtiers are asleep; the tones of the horn grow louder, and approach nearer. The "signal" is composed of the first four notes of the "Princess" or "Love" motive, and with it is elaborated the short theme of the good fays. The movement is worked up with consummate skill, and culminates in the entry of the Prince. In a series of recitative passages the latter describes his victory over the obstacles in his path. Calling upon the King and courtiers to awake, and remaining unheeded, he exclaims—

*Let them lie. What is
To me their sleep or waking? I must onward,
Onward to reach that ultimate goal of love,
Prefigured in my dreams. Away! away!*

The "signal" is heard again and again, with the "Good Fay's" motive, as the Prince hurries to the turret chamber.

In this last scene, the Princess is discovered asleep on a couch strewn with rose leaves. A new theme, *andante*, in B major, 6-8 time, is now given out by the orchestra. In slight degree it has been foreshadowed; it might be termed the "Rescue" motive. It forms the groundwork for a long monologue, during which the Prince describes his feelings on arriving at the chamber, and the passion which the contemplation of the sleeping maiden gradually excites in his heart. It is impossible to peruse this number without recalling the scene between Siegfried and Brünnhilde, in the last act of the second part of Wagner's great trilogy, *The Ring of the Niebelung*. There is the same noble simplicity in both the male characters; both experience love's influence for the first time, and each restores the object of his adoration to life with an ardent kiss. Wagner's work is admitted to be one of his greatest conceptions, and the composer of the *Sleeping Beauty* in the scene under notice appears to have been impelled by the situation to put forth all his strength. As the kiss of the Prince recalls the sleeper to life, the strains of the dance are heard at the point where they left off in the first scene; and at the enquiry of the Princess as to her deliverer, the "Greeting" motive is heard once more. An impassioned duet follows, the Princess declaring (to the music of the "Love" motive) that her heart to him was bound ere she beheld his face. Then follows his answering declaration in the glowing tones of the "Rescue" theme. As the climax is reached, the

choir join in with the animated dance measure; and with alternations of duet and chorus, in ever-increasing animation, till the work comes to an end. Masterly employment of the various motives just preceding the close demand mention. When the soloists join the chorus for the last time they sing the "Rescue" theme in notes of augmented value, while the chorus continue the dance subject. The horn signal is employed in the bass of the *coda* with wonderful effect, its last repetition, in augmentation, being answered by the "Good Fays'" motive in the same manner. The whole, we may add, is worked up in the most natural way without self-assertion of any kind.

Although the *Sleeping Beauty* threatened to sleep on until it was too late to awake—the "advanced copy" being only just to hand—the work shows no sign of hasty preparation, being remarkable for elaboration of detail and finish in every particular.

—o—

INTERNATIONAL INVENTIONS EXHIBITION.

We extract from *The Daily News* of Monday last the following interesting account of the old musical instruments now exhibiting at the International Inventions Exhibition.

From the office of Mr Trendell, the literary superintendent at the International Inventions Exhibition, we have received an advanced copy of the catalogue of the loan collection of musical instruments, manuscripts, books, paintings, and engravings now on exhibition in the gallery and lower rooms of the Albert Hall. The catalogue has been some time on the way, and a good deal of grumbling has taken place because it was not issued simultaneously with the opening of the interesting collection to which it refers. Lovers of music and musical antiquities will be grateful, however, for having it, even at this, the eleventh, hour. The preface, by Mr A. J. Hipkins, states that the intention of the loan collection, the general character of which was described in *The Daily News* previous to the opening to the public more than two months ago, is to show the historic development of the art of music by the comparative kinds and structure of different instruments, the means employed to note and record musical sounds and expression, the portraits and autographs of eminent musicians, and the ideas that have been excited in a sister art by musical suggestion. The initiation of this, which is truly described as the most complete exhibition ever brought together in any country, is also credited to the Prince of Wales, who remembered the small but comprehensive loan exhibition of 1872 and its success, and wished not only to imitate but surpass it. The catalogue has been framed with the object of assisting visitors to begin the examination of the loan collection from the historic rooms, which, with the fittings and furniture of the periods represented, combine the presence of musical instruments then in use. Thus the early 18th century room contains the spinet, the viola da gamba, and the viola d'amore. In the Tudor room is the spinet that was Queen Elizabeth's and in the Louis Seize room Lord Powerscourt's beautifully painted harpsichord, the former possession of which is attributed to Marie Antoinette.

Very early one is brought face to face with Mr George Donaldson's valuable contribution to the exhibition, consisting of kits, guitars, mandolins, archlutes, pochettes, and other rare Italian instruments. There is one lute supposed to have been made in Padua as early as the year 1507, and a curious kit in the shape of a fish. Mr Alma Tadema has lent a grand piano and seat made of oak with inlays of ivory, tortoiseshell, and mother-of-pearl, made by Broadwood & Son, designed by Mr G. E. Fox, and inscribed with autographs of musicians, and silver panel of Orpheus, by Amandola. Mrs Alma Tadema exhibits a pianino, by Broadwood, with paintings by her talented husband. From the Museo Civico of Turin has come a harpsichord with lacquer case, by Ruckers, of Antwerp, 1636, and restored by Pascal Taskin, of Paris, 1782. The collection of violins is, without exception, one of the finest ever seen in this country. The English makers will come first in order, and the oldest instrument in this part of the catalogue is an exhibit by Mr Walker of a violin by Christopher Wise, in Vine Court, Bishopsgate Without, London, 1650. In the Brescian School there are two remarkable specimens from the Adam collection, referred to by Mr G. Hart in his work on the violin, and in Grove's *Dictionary of Music and Musicians*. The Amati School is in the large case, number 7, and the collection includes the violin known as the *Alard*, having belonged to the player of that name, as set forth by Fétis in his work on stringed instruments. There is an Amati, date 1679, formerly the property of the old glee writer, Stevens, who has scratched his name on the back and dated it "Charter House, 1796."

Antonius Stradiuarius, of Cremona, is richly represented. An instrument dated 1672 is a specimen of the maker's earliest period, and was successively in the possession of Paganini and Mdle Carolina Ferni. Another, dated 1716, from the Cessol collection, is a perfect specimen of the "grand" pattern, and there is another, almost equally fine, dated 1711. In this part of the exhibition there is a guitar exhibited that was made for Mdme Malibran. In mentioning the Stradiuarius violins we should not omit Mr Crompton's exhibit of an instrument made in 1679, and known amongst connoisseurs as the "Helier," so called because it was purchased by a gentleman of that name in 1734. The violoncello referred to by Forster and Sandys in their history of the violin, presented by Pope Pius V. to Charles IX. of France, and called the "King" in consequence, date 1572, is in case No. 14. Further on, in case No. 26, is the very popular exhibit by Lord Tollemache of the instrument known as Queen Elizabeth's lute. It is said to have been left by her Majesty in 1584 at Helmingham Hall, Suffolk, as an heirloom, to commemorate her having stood sponsor to the baby who, in course of time, grew up to be Sir Lionel Tollemache, Knight, and M.P. for Suffolk. There is scarcely any doubt that the lute never left Helmingham until it was lent for the purposes of this loan exhibition, and the supposition is that it has scarcely ever been removed from its case. The editor of the catalogue thinks this is the work of John Rose, the inventor of the pandore or orpheon, mentioned by Prætorius; and he adds, "It compares for beauty of design and work with the cetera, in an adjacent case, by Stradiuarius."

Amongst the autographs is the original manuscript of Handel's *Messiah*, and the full score of his *Dettingen Te Deum*, and *Israel in Egypt*. The Rev. Sir F. A. Gore Ouseley, Bart., also exhibits a Handel *Messiah* manuscript; but it is mostly in the handwriting of the composer's amanuensis, J. C. Smith. It was from this copy that Handel conducted the first performance of that oratorio. Amongst the Handel autographs selected from Buckingham Palace is the great musician's will, and one of the ruffles that he wore. There are some sketch-books of Beethoven in the manuscript cases, and a document described as his will, and the mask of his face taken four years before his death. Upon a harpsichord or clavicembalo, now the property of Lord de Lisle, the crest of Queen Christina of Sweden is carved on each side of the keyboard. The two modern examples of art decoration as applied to pianos are the splendid instruments by Mr Alma Tadema and Mr Burne Jones. The latter is a grand, by Broadwood, and the case is painted in medallions with the story of Orpheus. Inside the top there is an allegorical painting of the Earth with her good and bad children in Mr Burne Jones' characteristic style. Amongst the curiosities in the wind instruments may be mentioned the trumpet with which Sergeant Webb, of the 5th Dragoon Guards, field trumpeter to the Duke of Wellington, sounded the grand charge at the battle of Salamanca; and, comparing small things with great, there is also shown in another portion of the gallery, as an exhibit of the Prince of Wales, the bugle upon which Trumpeter Smith sounded the charge of the Household Cavalry at Kassassin. A very great curiosity is the rock harmonicon, or musical stones. The sixteen stones "reduced to music" by Cross-thwaite, of Keswick, were found in the bed of the Greta River. The bagpipes embroidered with red velvet, which belonged to Prince Charles Edward Stuart, have also some romantic historical interest, and there is a curious relic of the good old times in a bronze instrument supposed to be of the 13th century. In ancient times the Corporation of Dover were assembled by the blowing of a horn, as ordered by the mayor, and the minutes of their proceedings commenced with the words "At a common horn-blowing," &c. The bronze horn now at the Albert Hall is the property of the Dover Corporation, and is used to this day for certain ceremonies.

The most recent attraction on the programme of the Inventions Exhibition was, with great success, added last Saturday, in the form of a grand military tattoo by the allied forces of the pipers of the Scots Guards, and fifers, drummers, and bagpipers of the Household Regiments, by permission of the commanding officers. At the appointed hour of eight the military bandsmen marched to and fro upon the terraces, performing their inspiring march music as they tramped for the space of half an hour. The last flourish of the drums was the signal for the illumination to be turned on. This performance will be repeated until further notice. The evenings are rapidly closing in, and the illuminations take place an hour earlier than heretofore.

The tenor, Mierswinski, is again engaged for a series of performances at the Imperial Operahouse, Vienna.

Mdle Alice Roselli was the vocalist at Mr Churchill Sibley's Organ Recital at the Albert Palace, on Tuesday evening, when she sang Bishop's "Should he upbraid," and Mr Churchill Sibley's admired song, "Two hearts," obtaining unanimous applause at the conclusion of each.

CRYSTAL PALACE.

The half-yearly general meeting of this company was held at the City Terminus Hotel on Thursday, August 13th.—Major A. G. Dickson, M.P., in the chair.—The chairman, in moving the adoption of the report, said:—"He could have wished that upon this the first occasion he had had of presiding over a meeting of the Crystal Palace Company that there had been a far more satisfactory story to unfold, but during several months they, in common with other people, had been suffering from the great depression of trade. Then there had been the disturbed state of the political world, and they had also been suffering from the impecuniosity of the British public. They had also had a largely increased amount of competition that they had not had to contend against in previous years. To this latter matter, he would, however, have to refer later on. Respecting the receipts, that they might have a fair comparison, he would first deal with those arising from the Handel Festival, which, as the shareholders were aware, had been held this year instead of next, as under ordinary circumstances, in consequence of the present year being the bi-centenary of the birth of Handel, and the palace wished to hold their own in all matters connected with that composer. The directors thought that the result attained might be regarded as fairly satisfactory, the receipts derived this year being £13,771, against £17,106 in the Handel Festival of 1883—this was a decrease of £3,335. It would be remembered that in the previous years the company had arranged the Handel Festival in conjunction with the Sacred Harmonic Society, but in 1883, for the first time, the whole was carried out by the palace. They had found their staff, both on that occasion and also this year, when again they conducted it themselves, had worked most admirably, and it was upon them that the main trouble and extra work fell; the directors trusted that when in three years' time they again conducted the festival themselves, to obtain, by the experience gained in the past, still greater success. Even this year they had effected economies in the working to the extent of £889 with respect to the Handel Festival, and thus the decrease in the profit, as compared with the last occasion, was only £2,446. Referring next to the ordinary receipts and expenditure, he stated that the receipts for the first half of 1885 had amounted to £52,387, which was a decrease compared with the corresponding period of 1884 of £7,074, but they had been able to effect economies in working expenses to the extent of £4,704, so that the decrease in the profit for the half-year was really £2,370. The decrease in the gross receipts had arisen from four special causes. There was a reduction in season tickets of £447, in admissions to the palace of £4,740, which was together a decrease of £5,187 in the sum received for admissions. There was a decrease of £1,797 from reserved seats, and of £263 rent of exhibitors. It was only to be expected that when the admission money, which was more or less the backbone, decreased, and this showed a lessened number of visitors, the receipts in other departments would also fall away. No doubt the reduction of £4,704 in the working expenses was very large, and if the shareholders had not such full particulars given them as they had in the various abstracts in the report, it might, perhaps, be thought to be due to what was called "starving the concern," but instead of that being the case they would see by Abstract B that there was really an increase of £711 upon repairs of the main building. They had examined and renewed whenever deemed necessary the iron columns inside the palace on the garden side, and a similar examination was going on of the other columns, and where necessary they, too, would be renewed. He thought the palace had never been in a more firm, substantial, and satisfactory condition since it was opened than it was at the present time. In Abstract G it would be noticed that there was a large decrease, and this had arisen from the fact of the last Christmas festival having only lasted twenty-seven days against forty in the year before, the public did not patronize it, and they had been obliged to bring it to a sudden termination. They would endeavour to make this year's as attractive as possible. He heard good rumours with respect to the pantomime, and he trusted that they would have a large number of holiday-makers spending their Christmas vacation at the Crystal Palace. The chairman then proceeded to deal with the matter of the competition they had to contend against, these being the Inventions, which not only gave amusement and instruction to the public, but realized the old glories of Vauxhall and Cremorne, and provided an agreeable evening lounge. It was easily got at too, as was also the Albert Palace at Battersea, which they must by no means despise. In view of this competition, and the impecunious condition of the pockets of the British public, the directors had, after anxious consideration, determined to use every means of attracting the public to the palace, and they had therefore abolished many of the irritating small charges that used to exist, so that after paying at the turnstiles a man and his wife and children might see as much as possible without being called upon for extra payments. The picture gallery was now free,

the aquarium was free, the illuminated evening concerts in the grounds were, of course, of a free character, and they had provided other free entertainments within the building. The much-vexed question, too, so often raised by Mr Newton, of the 1s. deposit on the season tickets, was at last settled, they having decided to abolish it. Having referred with great satisfaction to the educational department of the palace, and the able way in which it was conducted, stating that the ladies' portion remained about the same, while the engineering school was filled to its utmost limit, and could not be increased without additional expenditure for extensions, the chairman alluded to the retirement of the manager and the appointment to the post temporarily of Mr Russel, the assistant manager, who had carried out everything up to the present to the satisfaction of the directors, and concluded by moving the adoption of the report and accounts."

After some discussion, the report was adopted.

THE DEVELOPMENT OF THE ART RESOURCES OF THE CRYSTAL PALACE.

(To the Editor of the "Musical World.")

SIR,—No public institution in the United Kingdom deserves greater consideration than the Crystal Palace.

It is much to be feared that successful competition, combined with current expenses which cannot be curtailed, must in the long run seriously influence the welfare of an undertaking which has for a remarkable length of time maintained its popularity.

The opposition at South Kensington, the Albert Palace, Alexandra Palace, the theatres, and other places opened during the last few years, cannot fail to make itself felt at Sydenham.

Such opposition not only affects receipts, but it increases the cost of entertainments by extending the field of employment for the latter. The current expenses of the Palace itself and of the gardens, some 200 acres in extent—expenses which must be met, and cannot be reduced without damage to the property—alone require an average of receipts too formidable to be covered, in years to come, by occasional *fêtes* and uncertain monster gatherings.

The Crystal Palace owes its origin to Prince Albert. It was established to continue and extend the beneficial tendency of the Great Exhibition of 1851. It has so far admirably fulfilled its object. As a means of insensibly educating, humanizing, and civilizing the masses, it has no equal in the history of this country. It has fulfilled the anticipations of the illustrious Prince Consort, and by affording familiarity with that which is beautiful and true in art, has taught the people a greater lesson in refinement, decency, and good conduct than could have been enforced by a century of the wisest legislation.

In all suggestions in behalf of the Crystal Palace this purpose of its far-seeing originator should be borne in mind—a purpose clearly and distinctly educational in the highest degree. It has been more or less forgotten, or overlooked latterly, when tight-rope dancers, athletes, and other entertainers have been in the ascendant.

These attractions have failed to bring profitable daily receipts, and probably the management is sorely tried to provide novelties that shall prove remunerative and alluring to the public. Nevertheless, I believe, there is within the palace itself the germ of its future prosperity, and of a novelty which will, if judiciously organized, prove to be more valuable in every respect than any plan yet developed in the same direction. I may be mistaken, but I fancy the only two departments of the Crystal Palace which are entirely self-supporting, and therefore exceptionally profitable to the Company, are the Ladies' School of Fine Art, and the Engineering School. The profits from these two departments may be small, but they are sure, and might be indefinitely enlarged were the following suggestion carried out:—

A Fine Art College for both sexes should be founded.

A Charter should be obtained authorizing the College to confer degrees in painting, sculpture, architecture, engineering, music, literature, languages, and the drama.

Houses should be built in the Crystal Palace grounds, suitable to the requirements of each of the branches of study referred to, as well as for residences of professors and pupils.

The Crystal Palace should be closed to the general public during Term time, when Season-ticket holders, professors, and students only should have access to it. During the holidays the public should be admitted as at present. This exclusiveness during Term time would incur no loss; it would considerably enhance the attraction of the Palace, and increase the demand for Season tickets. It would not necessitate the discontinuance of any of the large Festivals upon which the Crystal Palace Company relies for profit. More money would be taken in four short brilliant seasons of a few weeks each, than in twelve months of monotony with intervals of spasmodic

activity. Indeed, if this plan of a Fine Art College be not adopted, I am inclined to think that the Company would find it advantageous to close the Palace to all but Season-ticket holders for certain months of the year. Apart from the obvious economy of such a policy, it would increase the revenue from Season tickets by making them more valuable, and it would stimulate the desire of the general public to visit the Palace when it was thrown open on payment for admittance at the doors.

The Fine Art College would take rank with Oxford and Cambridge, and would in fact afford facilities to the art student such as, with all our modern institutions, do not yet exist elsewhere. The curriculum of study would be pursued in a healthy climate and locality, under the guidance of professors who would jointly conduct the course of education necessary to qualify an artist.

The objectionable influences of life in the Metropolis would be avoided.

The resources of the Crystal Palace are practically inexhaustible for such an object.

Hardly any change in the arrangements of the Palace is involved in the plan. The band would remain, and its members might become professors of their respective instruments at the Fine Art College.

The art and architectural models, brought together at such vast expense, would be made to serve their most legitimate purpose.

The trustees of Dulwich College might be induced to support the Fine Art College by founding scholarships, and by otherwise connecting it with their school of six or seven hundred boys. From a financial point of view, and judged by the pecuniary results of other similar undertakings, the Fine Art College would be a profitable means for the employment of capital. No great outlay is contemplated. The buildings to be erected would not be costly. None of the existing arrangements of the Crystal Palace need be disturbed. That which is proposed is simply an annexe, bringing with it a large additional source of income and repute. Only the so-called popular entertainments would be done away with during term time, when, however, flower shows, concerts, dramatic performances, and other high-class attractions would be continued, to the advantage of the season ticket holders. The Crystal Palace Company may not be in a position to find any portion of the amount required for building, but the Company could give facilities for the development of the plan, which would go far to guarantee its success.

Briefly, the Fine Art College is a matter of national importance. It would greatly encourage and facilitate the cultivation and progress of art in this country. Moreover, such an adjunct would restore to the Crystal Palace all its original prestige, and make it a noble and lasting tribute to the memory of Prince Albert.

I have ventured to address you on the subject, hoping that it will be generally discussed, and, if decided upon as desirable, that the best means will be adopted to ensure the plan being worthily carried out. The statistics I have prepared are at the service of any of your readers who may wish to see them. Apologizing for intruding upon your space, I am, sir, your obedient servant,

WILLERT BEALE.

Ravenshoe, Upper Norwood,
19th August, 1885.

FOREIGN BUDGET.

(From Correspondents.)

BERLIN.—The season at the Royal Operahouse commenced with Nessler's *Trompeter von Säckingen*. Albert Niemann will fulfil a short engagement at the Imperial Operahouse, Vienna, before returning to his regular duties here.—Lecocq's *Fille de Mme Angot*, originally performed at the old Friedrich-Wilhelmstädtisches Theater, is to be revived next winter at the Walhalla Theater. It is so long since it has been played in this capital, that, for a large section of the public, it will possess all the attraction of novelty.

COLOGNE.—The season at the Stadttheater will commence on the 1st September. Most of the members of the old company are re-engaged. The first operatic novelty, under the title of *Johann von Lothringen*, will be the *Chevalier Jean* by Joncières, which will be performed for the first time in Germany. Emil Götz will sing the title part.

ROME.—The City Fathers are extremely anxious that an opera by a composer born or, at any rate, educated here, should be played in the winter at the Teatro Apollo. All composers, therefore, who, as just stated, are either natives of Rome or have been domiciled within its walls for at least ten years, are invited to send in, before the 31st August, any operas of theirs which they may have ready.

NAPLES.—The under-mentioned operas will be played in the course of next season at the Teatro San Carlo: Verdi's *Aida*, Boito's *Meſ-*

tofole, Mercadante's *Vestale*, and Miceli's *Figlia di Jefe*. Among the artists engaged are Signore Bruchi-Chiatti, Copca, De Giuliborsi, Signori Sani, Puerari, Athos, Maini, and Mirabella.

PESTH.—Mlle Bianchi has concluded a highly successful engagement here. For her first appearance she chose the part of the heroine in Donizetti's *Lucia di Lammermoor*. She sang a Hungarian version of the text and enchanted the local public and press by her faultless pronunciation as much nearly as by her admirable vocalization. She was enthusiastically applauded in the second act and after the grand scene of the third. By her last engagement she is bound to the Imperial Operahouse, Vienna, only from the first December to the 30th April, and during three months out of the remaining twelve she will for some years sing here.

DRESDEN.—On the 11th July, Joseph Tichatscheck, the once popular tenor, who "created" the title parts in *Rienzi* and *Tannhäuser*, at the Theatre Royal, celebrated his 78th birthday. He was a member of the operatic company at the above theatre from 1837 to 1872, that is to say for a period of 35 years. He is now very feeble and unable to leave his room.

CUNEO.—Raffaele Kuon, whose death here on the 5th inst. has already been announced in *The Musical World*, was, when struck down by apoplexy, about to commence the rehearsals of *Robert le Diable*. Born at Rome in 1837, his father being an artist himself, the young Raffaele began his career as a violinist. He then became known as a composer of chamber music and sacred music, afterwards achieving a high reputation as an orchestral conductor, in which capacity he was engaged at the leading theatres of Italy and other countries. He was to have conducted next winter at the Teatro San Carlo, Naples.

NEW YORK.—The Musurgia Society, as we learn from *Freund's Music and the Drama*, has invited all composers resident in America to compete for one prize of 100 dollars, and for another of 50 dollars, respectively, for the best and second best part-song for male voices, either with or without accompaniment. The accepted songs become the property of the Society, and will be sung at the third concert next season. The award of the Committee will be published on or before December 1, 1885.

A SENSIBLE SOUVENIR.—Not long ago, according to the *Berlinske Tidende*, Mme Christine Nilsson sang at Prince Constantine Radzivil's. On the following day the Prince sent the fair vocalist a purse containing 10,000 francs. On one side of the purse was the Prince's coat of arms; on the other, the accomplished lady's portrait, set in diamonds.

MINNESOTA.—Clara Louise Kellogg and her concert company gave a very enjoyable concert at St Paul on Saturday, July 18. Miss Kellogg has selected her company with great care and their part in her concert is as pleasing as Miss Kellogg's singing. Miss Ollie Torbett's violin solos deserve special attention. She is a mere girl, but her sympathetic, finished playing and artistic bowing won the audience completely. Miss Laura Groves sang an aria from *Mignon* very acceptably, and Mr Morawski's best solo was "Deep down within the Cellar." Miss Kellogg selected as her first song the "Jewel Song" from *Faust*, and upon encore responded with "Swanee River." Her next appearance was in the *Miserere* scene from *Trovatore* in costume, and her voice though somewhat worn, still has much of its thrilling power, and in this duet brought down the house. The hall was filled with many prominent music-loving citizens, and the concert was favourably spoken of by all. Miss Kellogg and her company sing at Lake Park on Minnetonka Lake, July 18 and 19.—C. H. W.

* CHICAGO (August 3).—The past week at the theatres has been a comparatively uninteresting one, though, in spite of the continued torrid weather, the leading attractions in the city have been very well patronized. The Mexican Typical Orchestra at the Columbia has fully sustained its high reputation, and the Thomas Summer Night Concerts have been well appreciated. *The Battle of Shiloh* panorama has been added to the amusement list during the week, and will, coming at a time when public attention has been turned to the recent discussions on this battle, undoubtedly secure the full meed of patronage its merit warrants.—*Queen's Evidence* closed recently at the Ice Palace Theatre, and comic opera replaces drama. For the first time at this house the Princess Comic Opera Company (A. R. Carrington, director), will be seen in *La Mascotte*. The Carrington Company, as it is better known, contains some clever artists and good singers. Miss Marie Roe is the leading prima-donna, and is assisted by Miss May Hall, Miss Frost, and Miss Geanie Bellaire. The male singers are Messrs James W. Abdill, Frank W. Taylor, Victor Novello, James Barr, Charles Forbes, Daniel Young, and a chorus of twenty-six. Mr John G. de Bang will conduct the opera.—At the Olympic Theatre *La Princesse de Trebizonde* (Offenbach) will be produced this evening by the Bessie Gray Opera Company.

REVIEWS.

"Britannia's Heroes of the Nile" is the title of a song we have just received, with an elaborately coloured frontispiece, on which are portraits of General Gordon and Lord Wolseley together with a view of a sanguinary battle field. Mr George Elliott Kent is the composer of the music, author of the words, and publisher of the song. We congratulate him on the spirit he has displayed in his threefold capacity, and it is to be hoped that success may be the result of his "hardy enterprise."

THE ROYAL WEDDING MARCH, by Claude Jaquinot, played by the Royal Marine Light Infantry on the occasion of the marriage of the Princess Beatrice, is now published by E. Ascherberg & Co., and is dedicated by permission to Her Royal Highness. The pianoforte arrangement is easy and effective, the introduction of the National Anthem as a *finale* being very cleverly managed.

Mr F. Pitman, of Paternoster Row, has sent us two of his new publications. They are *pièces de circonstance*, one being entitled "The South Kensington Galop," the composition of Caroline Lowthian, and the other "The Inventories Waltz," by Leonard Gautier. Both fulfil their mission. Miss Lowthian's galop is brilliant and effective, and Mr Gautier's waltz is an excellent example of the tuneful and rhythmic vein that pervades the dance music of this clever composer. The waltz is dedicated to Mr E. C. Owen, and the title-page represents a view in the garden of the "Inventories."

Songs for Sunday Evening.

V.—"IN THE ARMY OF THE LORD."

We are soldiers in the army of the Lord,
And His banner we've enlisted to defend;
We will follow wheresoever He doth lead,
For we know that we must conquer in the end.
O, comrade, buckle on the heavenly armour,
Come, join the ranks of those who mean to win!
Our Captain needs thy sword in the battles of the Lord,
Which are raging round the citadels of sin.

Chorus.

Then forward be the cry, till Satan's legions fly,
And our blessed Lord shall come His own to claim;
Each victory we win will break the power of sin,
Hallelujah! hallelujah! to His name.

Round the rainbow-circled throne they gather now
All the faithful who have conquered in the fight;
With their Leader they shall reign for evermore
In the mansions of perpetual delight.
O, comrade, there's a crown of life unfading
For all who join the army of our King;
Through azure fields of light we shall walk with Him in white
When the victor's song of triumph we can sing.

Chorus.

Then forward be the cry, till Satan's legions fly,
And our blessed Lord shall come His own to claim;
Each victory we win shall break the power of sin,
Hallelujah! hallelujah! to His name.

Copyright.

J. S.

MISS SARAH ANN STOWE'S poem on General Gordon, "In Memoriam," together with a few selections from the poetical works of the same talented authoress, has just been issued in the form of a neat pamphlet, which is to be obtained post free for six stamps of Miss Stowe, at the office of the *Hereford Times*. The poem on General Gordon originally appeared in *Le Follet*, a magazine to which Miss Stowe is a constant and valuable contributor. A copy of the work has been accepted by the Queen. Two of the poems are of personal interest to Her Majesty, those on the death of the Duke of Albany and on "The Rescued Colliers." The latter was written some years since, and the Queen permitted Miss Stowe to dedicate it to Her Majesty.

TO CORRESPONDENTS.

R. M. (TORONTO).—We regret having been so long in replying to our correspondent. We have been searching our files of American journals, but cannot find the sketch entitled *The Life of an American Student at Milan*. Probably it may have appeared in a separate form, and could be obtained through a New York bookseller.

DEATH.

On August 11, at Sydney, New South Wales, Mr JOHN PENNY STARLING, eldest son of Mrs J. P. Starling, of Lichfield Grove, Finchley; for twenty-six years the faithful *employé* and friend of W. H. Paling, of Sydney.

TO ADVERTISERS.—*The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.*

The Musical World.

LONDON, SATURDAY, AUGUST 22, 1885.

SOMETHING TOWARDS THE HISTORY OF MUSIC IN HANOVER.*

(Continued from page 513.)

V.

The upward impetus thus given was felt in the first instance by the drama and not by opera. Franz von Holbein, Heinrich Marr, Ludwig Devrient, Carl la Roche; Auguste Crelinger, Amalie Haizinger, and other artists highly celebrated in the history of German dramatic art, were either regular members of the company or fulfilled occasional engagements at the Theatre in Hanover.

But music and opera did not fail to derive some advantage also. On this head we find the following information in Müller's book. A very great success was achieved by P. Al. Wolff with his *Pretiosa*, which was first given in Hanover on the 11th June, 1822, on the occasion of a star playing there. The lion's share in this success was then, as is the case now, due to the charming music of C. M. v. Weber, who, a short time previously had won the hearts of the public with the first representation of *Der Freischütz*, on the 13th March, 1822. Here, as elsewhere, the impression made by the work was so indescribably favourable, that something totally unprecedented in Hanover occurred: the opera was played from the middle of March to the end of season, that is: fourteen times in about three months, to houses in which every seat was occupied; the first three performances took place on three successive evenings. The original cast was the following: Ottokar, Herr Kaibel; Cuno, Herr Sedlmayr; Agathe, Mdle Campagnoli; Anchen, Mdle Stenz; Caspar, Herr Fürst; Max, Herr Strobe; Samiel, Herr Helling; Hermit, Herr Spitzeder; Kilian, Herr Gehlhar.

Besides the foregoing, the undermentioned novelties in the way of operas were added to the repertory: as far back as 1819—*Adeline* (more of an operetta than an opera), by Generali; *Faniska*, by Cherubini; *Joconde*, by Isouard; 1820—*La Gazza Ladra*, by Rossini; 1821—*Hélène*, by Méhul; *Richard Cœur de Lion*, by Grétry; *L'Italiana in Algeri*, by Rossini. The year 1822 seems to have been entirely taken up by *Der Freischütz*. In 1823, Kreutzer's *Libussa* was produced; in 1824, Weber's *Euryanthe*, as well as, on the 7th December, Beethoven's *Fidelio*, thus cast: The Minister, Herr Kaibel; Pizarro, Herr Hillebrand; Florestan, Herr Boucher; Rocco, Herr Sedlmayr; Jacquino, Herr Weidner; Marcheline, Mdme Nicola; Leonore, Mdle Campagnoli.

All these works were produced principally under the direction of the Royal Chapelmaster, Herr Sutor, a native of Munich. He had been promoted from the position of Court Singer of the Prince-Bishop of Eichstädt to that of Chapelmaster in Stuttgart, which capital he left in 1817, to accept a similar post in Hanover, where he gave an additional impetus to musical matters, concerts included.

* From the *Neue Berliner Musikzeitung*.

With the migration of the Electoral Court to England, there was an end to the Orchestra and the cultivation of music generally, which, under Steffani and Handel, had been held in no ordinary consideration, and the same fate attended opera. The commonalty neither cared for nor understood music, especially Italian opera, then the fashion, and so the condition of those members of the Orchestra who remained became more and more wretched. Save some meagre information concerning a *Concertmeister* named Farinelli, who is said to have conducted the Orchestra after Handel's departure, and a testimonial for a Court Musician written in 1781 by a Royal *Concertmeister* of the name of Vezin, absolutely nothing is to be found in the records tending to prove the existence, at that period, of a Hanoverian Court Orchestra. It appears rather that nothing had survived from the Handelian epoch except a body of musicians whose diminished numbers were only sparingly recruited by fresh members, or the gaps in whose ranks were, perhaps, merely temporarily filled up on special occasions. The public had become not very exacting in musical matters. They were no longer stimulated by regular operatic performances, and the modest demands of German histrionic companies, as regards vaudevilles and interlude-music, were, at a pinch, to be satisfied by the musicians already on the spot or hastily got together.

The first change for the better occurred in 1806, when Herr Winkelmann, Chancery Secretary, organized a body of musical amateurs, and gave several Amateur Concerts, as they were called, by subscription. These concerts took place under the direction of Herr Schlager, a court musician, who was succeeded two years later by a *Concertmeister* named Levêque. Many of the best virtuosos from far and near took part in these Amateur Concerts, of which twelve were, as a rule, generally given every winter. Kiesewetter, the Oldenburg violinist, made a very successful appearance in 1809, and, having been appointed leader of the Royal Orchestra, undertook, in his turn, the direction of the concerts. We find mentioned among their most zealous promoters, now and subsequently, Herren Werlhof and Falcke, aulic counsellors; Herr von Hammerstein, chamberlain; and Count Platen, lord high cupbearer, a sign that the leaders of Hanoverian Society had taken up the cause of music, previously treated, as it were, like some deserted orphan. Kiesewetter still retained the direction of the Orchestra. But by his side, in 1817, Sutor, the newly-appointed Royal chapelmaster, undertook the direction of the vocal pieces, in which, besides professional singers, male and female, of repute, ladies belonging to the aristocracy and well-to-do middle-class families took part. Thanks to the exertions of the two directors, as well as to the interest which was manifested by the Governor-General and Viceroy, and which was of material use, the Concerts now became a fostering centre of musical life. The Royal Orchestra, which, through the support of the art-loving Viceroy, it had been possible to bring up to its full complement with thoroughly good musicians, entered the ranks of independent corporations of practical artists and was more and more able to dispense with the assistance of amateurs, and such assistance, at the end of the thirties, when the theatre became the place for giving the Amateur Concerts, was entirely discontinued.

We must, however, remark that the Theatre, despite its title, was not yet really a Theatre Royal, but merely a building opened by a company of shareholders receiving a state grant and governed by a committee. At last, in 1824, the question, mooted six years previously, of establishing a pension fund was again brought forward. The idea of such a fund was previously not to be realized, for the attempt to get together the necessary capital fell through from lack of support. Now, however, that the financial condition of the Theatre had become consolidated, the Committee, once more assisted by the munificence of the Viceroy, were able to raise sufficient capital for the nucleus of the fund, which is said to possess, at the present time, about 150,000 marks.

Musical matters, including those relating to Opera, remained unchanged till Sutor's death on the 7th September, 1829. The duties of the deceased were at first entrusted to Herr Träger, the musical director, but the Committee meanwhile looked about for a properly qualified conductor, and, two years later, found such a one in Heinrich Marschner, then 35 years old, whose name had risen like a brilliant star, thanks to his operas, *Der Vampyr* (1828), and *Der Templer und die Jüdin* (1829).

VI.

Under Marschner's guidance musical matters flourished so exceedingly and obtained such an amount of fresh life, that Opera very soon became intellectually more important than the Drama.

Gluck's *Iphigenie in Tauris*, Spontini's *Cortez*, and Rossini's *Armida*, as well as *Oberon*, the latest work of the popular favourite, Weber, and Marschner's own *Vampyr*, produced shortly afterwards with the principal character admirably sustained by Gey, appealed, in conjunction with the more joyous creations of Auber and Boieldieu, more strongly to the sympathies of the general public than did the spoken drama, the current of which was, unfortunately, beginning to run rather dry. In the course of a few years nearly all the more important works of the time were produced, and Marschner proved himself to be a thoroughly good conductor and the right man in the right place. Several great operatic novelties were brought out every season. Only a few are mentioned in Müller's book: Rossini's *Tell* and *Mosé*, as well as Auber's *Muette de Portici*, were followed in 1831 by Marschner's *Templer und Jüdin* and Spohr's *Jessonda*. Marschner's *Falkner's Braut* was not so successful as Maurer's *Aloise*, with book by Holbein. In 1833, there followed Meyerbeer's *Robert le Diable*, Herold's *Zampa*, and, lastly, Marschner's *Hans Heiling*, with Gey in the title-part; in 1834, Gläser's *Adler's Horst* and Bellini's *Norma*; in 1835, Bellini's *Capuletti e Montecchi*, Auber's *Lestocq*, and Grétry's *Barbebleue*; in 1836, Halévy's *Juive* and Bellini's *Sonnambula*; and, in 1837, Auber's *Gustave*.

The death of William IV., King of England, took place in June this year, and the political relations of Hanover again underwent a complete transformation. Hanover became an independent kingdom; the capital was once more the seat of a genuine Royal Court; and the new sovereign, the Duke of Cumberland, who ascended the throne as King Ernest Augustus, carried out the arrangement sanctioned shortly before the death of his predecessor, and according to which the speculation carried on by a joint-stock company, and merely assisted by a grant from the King, was changed into a regular Theatre Royal.

The circular bears date the 17th June, 1837, and runs thus:—

"Whereas His Majesty the King has been most graciously pleased to take over for the future the theatrical establishment here as a regular Theatre Royal, and to defray the necessary expenses out of the revenues of the Crown, and has furthermore been graciously pleased, for the special conduct of the institution, and under the superintendence of the hereinafter-signed Intendancy, to appoint as manager Herr von Holbein, who has previously acted in that capacity. The fact is hereby communicated to the members of the Theatre Royal, and they are at the same time instructed that for the future, in all matters connected with the Theatre Royal, they will have to apply directly to Herr von Holbein, the aforesaid manager, and implicitly obey his directions.

(Signed),

COUNT PLATEN.

E. V. MEDING.

Hanover, 17th June, 1837."

(To be continued.)

FACTS IN FRAGMENTS.

AMUSEMENTS IN THE OFF-SEASON.—The Crystal, the Alexandra, and the Albert Palace have not got it all their own way, though the month is August. About one-third of the theatres still keep open, and we have our old friend, Covent Garden, brushed up, re-carpeted, and resplendent with electric light.

THE PROMENADE CONCERTS may now be regarded as a permanent institution for its grand orchestra of 100 performers and its conductor, Mr A. Gwyllyn Crowe, have earned the right to receive a hearty welcome. They make the autumn merry with their music, and they fill up a hiatus, and are decidedly wanted at this season of the year. Moreover, the amateur, if not the public generally, merits some such amusement, for they are now beginning to know how to respect the music provided. The time was when Phosphor's voice was the loudest in its condemnation of unseemly mirth; now he is hushed, for he finds the audience attentive and respectful. Even the electric light has ceased to hiss, and the excited waiter can attend without officious noise and bustle. The first classical concert on the 12th brought together a goodly audience, who were all attention. Mendelssohn's Overture, *Ruy Blas*, with trumpet tone, proved, as of old, its popularity, and

when you find an audience that can appreciate and show their appreciation by remaining silent during the performance of such a composition as Reinecke's *King Manfred*, they may be trusted with the most classical fare. Every note of this delicate Vorspiel was appreciated as it merited, being admirably played. The greater trial, Hermann Goetz's long Symphony, Op. 9, received, even from those who had to stand, a respectful, if not a loving welcome. Every movement, from the opening *allegro*, is characterized by much originality, and the *intermezzo*, with its beautiful horn part, narrowly escaped an encore. The absence of Mr Joseph Maas immediately before the Symphony might have created some discontent, but those who were willing to wait not only heard his chaste rendering of "The Garland," but also his energetic delivery of "Alice, where art thou?" Rather a remarkable termination to a classical concert, by the bye. Miss Josephine Lawrence played Schumann's Pianoforte Concerto in A, showing not only her ability to accomplish its many difficult passages, but also her appreciation of its many beauties. Mr A. G. Crowe conducted with care, and in the second part exhibited his talent as a popular waltz writer, his "Fairie Voices" being one of the successes of the season. But London, with its many sight-seers and its exacting sensation-seekers, cannot always be satisfied with music alone.

THE ROYAL AQUARIUM, both in the afternoon and evening, has an entertainment of so varied a character that the visitor must indeed be thoroughly "used up" who cannot find something to divert him. The orchestra can do something more than merely accompany the marvels of the flying trapeze, they give selections from known works with creditable precision, and organ recitals from time to time fill up the intervals. But the serious business of the entertainment (if anything serious can be so called where there is so much laughter) consists of pedestal dancers and "musical eccentrics"—artists who perform tunes with their feet, or turn tables of stone into harmonious instruments. The "grand old buffo vocalists" have but a faded time of it now, for neither Herr Jonghmanns nor Jolly John Nash can be said to convulse their audience with laughter, although they both of them bring much experience and some ability to bear upon their special style of singing. The "eccentrics" appear to have it all to themselves, vocalizing, dancing, and even turning head-over-heels in the midst of their exacting performances. A troupe of Hungarians, in their national songs and dances, are also interesting, as their music has great novelty, and some melody to recommend it. We at once see the source from whence Brahms selected his well-known Hungarian Dances, as the singers are evidently self-taught. What the acrobats, both male and female, are capable of doing now-a-days is well illustrated by the Chiesi troupe. The brothers go through a "chapeaux volants" act, which is mainly pleasing from the clever way in which they do it. From the highest gallery and across the building hats are thrown and caught on each other's heads with wonderful precision, while the acrobatic part of their performance must be seen to be understood, no description would fully express its daring character or its freedom from vulgarity. These are but a few of the wonders that during the afternoons please hundreds of ladies and children, and, added to other attractions, nightly fill the commodious and well-ventilated building. It must not be forgotten that we have here a large reading-room, well stocked with newspapers and magazines, while Professor Field's magical entertainment and other entertainments of a similar character are given at intervals.

PHOSPHOR.

DEXTER SMITH, editor of the Boston U.S. *Musical Record*, has arrived in London, proposing to attend the Birmingham Festival, and later to proceed to Paris, Brussels, Vienna, Berlin, and Milan, returning to the United States in October.

BIRMINGHAM FESTIVAL.—The vocal forces at the ensuing Musical Festival, which is fixed for August 25, 26, 27, and 28, consists, according to the official programme, of one hundred sopranos, sixty contraltos, thirty-one altos, ninety-one tenors, and eighty-seven basses. The band comprises forty violins, sixteen violas, sixteen violoncellos, fourteen double-basses, six flutes, four oboes, one cor anglais, five clarionets, five bassoons, six horns, three trumpets (three extra when Gounod's *Mors et Vita* is given), four trombones, two tubas, and six harps.

PROVINCIAL.

EASTBOURNE.—MR JULIAN ADAMS' CONCERTS.—The popularity of these concerts was again emphatically demonstrated on Saturday evening last, when the Floral Hall was filled to overflowing with an enthusiastic audience. Mr Julian Adams wielded the *bâton* with his accustomed skill and the performances of the orchestra reflected the highest credit on that famous body of instrumentalists and their talented conductor. The programme was of full average variety and excellence. Roeckel's saraband and gavotte, "Olivia," may be described as the *pièce de résistance*, and was unquestionably played with great precision and effect, the brilliant piano accompaniment by Mr Julian Adams adding appreciably to the success of the orchestra. The audience were immensely pleased, and cheered vociferously. Rossini's overture to *William Tell*; the valse, "Barcarolle" (Waldteufel); Mendelssohn's Symphony, No. 3; Coote's valse, "In the Twilight;" and a selection from Offenbach, *Orphée aux Enfers*, were among the other numbers, the performance in each instance being well worthy the powers and reputation of the efficient band. We also cannot omit mention of a violin solo by the able leader, Mr John Daly, whose efforts received highly complimentary recognition on the part of the audience.—The Devonshire Park Concerts continue to be very largely patronized, and on the evening of Tuesday, the 1st of September, the conductor, Mr Julian Adams, will take his annual benefit, for which occasion he has secured the assistance of the famous contralto, M^{me} Patey, and the well-known violinist, Mr J. T. Carrodus, with his sons, Mr J. Carrodus, jun. (piano) and Mr Bernhard Carrodus (violin).—*Eastbourne Chronicle*.

BRIGHTON.—The Royal Pavilion on Thursday evening, August 13, was the scene of a *fête* of a comprehensive character, given under the auspices of the Brighton Parliamentary and Debating Society. It comprised a garden party, an illuminated promenade concert, a ball, and other attractions of a miscellaneous character, ranging from the more solid lecture down to the frivolous fortune-telling tent. So far as variety was concerned, therefore, nothing further could have been desired. The *fête* was continued from four until the small hours of the following morning, but the proceedings—says *The Guardian*—were hardly marked by that vivacity which is inseparable from successful gatherings of this character until after eight o'clock, when the promenaders began to arrive in large numbers, and the Pavilion began to assume a busier aspect. The illuminations were exceedingly attractive, the electric lamps of varied hues, together with the Japanese lanterns and the smaller lamps bordering the flower beds, having been arranged so as to effectively harmonize as a whole. This department was under the direction of Mr Stead. A show of hollyhocks was also much admired. It will be readily understood that a promenade with these charming accessories, and while the Band of the 1st Sussex (Brighton) Artillery Volunteers was discoursing a selection of music, was rendered very attractive. Mr Barker delivered a phrenological lecture and gave delineations to a large audience; while Messrs Buckman, Trill, and Welling conducted "Ye Olde Original Show," which was the source of considerable fun. Professor Heno gave a ventriloquial entertainment, and the Dyke gipsy (Mrs Smith) received audiences and discoursed upon subjects of pleasant importance to sundry sympathizing ones. In addition, selections were rendered by the Orpheus Glee Union, consisting of Messrs Boxall, Tringmar, Balchin, and Rubridge; and a concert was given in the South Drawing Room by Miss Hogarth, Miss Miller, Messrs F. Cowley, R. Smith, E. Broadbridge, and Pullen. There were other attractions, of a more or less interesting nature, on the Lawn and in the Pavilion Rooms.

BROMSGROVE (WORCESTER).—On Monday evening, August 10th, Mr H. Clough, organist of All Saints' Church, was presented by the clergy and choir with a testimonial, on the occasion of his leaving Bromsgrove. The presentation consisted of a silver-mounted ivory *bâton* bearing the following inscription: "Presented to Mr H. Clough by the clergy and members of All Saints' Choir, Bromsgrove, August, 1885"; also twelve well-bound books of music, and an address. The Rev. the Hon. A. H. T. Massey, vicar, in making the presentation, expressed his regret at losing Mr Clough, who had at all times been very attentive to his duties and untiring in his exertions, and said he would leave the choir in a very efficient state. He hoped Mr Clough would be happy and prosperous, and that he would often see him amongst them again, and should always welcome him with much pleasure. On behalf of the choir, Mr J. A. Smith referred to the great forbearance and kindness Mr Clough had always shown to them. He spared neither time nor labour in the services of the church. Mr W. H. Eaton also spoke of the good qualities of Mr Clough. Mr Clough, in returning thanks to Mr Massey and the choir for their beautiful presents and kind expressions, said the six years during which he had been their organist had been the happiest of his life. He had taken great interest in the choir, and the members had greatly assisted him by their attention to the

practices, and especially the boys, who were a credit to the town. It was his aim to do things well, and he felt that he was leaving the choir in a more efficient state than he found it. He thanked Mr Massey for his kindness to him, and hoped he should often come to Bromsgrove and find that the services of the Church were well-conducted. He urged the members to render Mr Osborne, the new organist, all the assistance in their power. On Saturday evening the boys belonging to All Saints' choir presented a very handsome album to Mr Clough.—*Berrows' Journal*.

NORWICH.—ORGAN RECITAL.—A recital of organ music was given by Mr G. W. Moss at St Peter's Church, on Tuesday evening, August 11th, to a large assemblage. Vocal selections were admirably rendered by Mrs E. G. Calver and Miss Johnson. We subjoin the programme:—Offertoire in D, Op. 34, No. 4 (Wély); Quasi Pastorale (Smart); Sonata No. 2 (Grave, Adagio, Allegro, Fugue) (Mendelssohn); vocal solo, "Angels ever bright and fair" (Handel), Miss Johnson; Offertoire in A minor (Batiste); flute concerto (Allegro-Maestoso, Adagio, Rondo) (Rink); vocal solo, "O rest in the Lord" (Mendelssohn), Mrs E. G. Calver; Andante in A (Merkel); March of Israelites, from Sir Michael Costa's *Elis*. An offertory was for the Choir and Organ Fund.

LEEDS.—We are glad to learn—says the *Leeds Daily News*—that the Borough organist, Dr Spark, has so far been restored to his usual health and strength by the pure moorland air and perfect rest he has found at Clapham, where he has been sojourning for several weeks, that he was enabled, on Tuesday, Aug. 11th, to open a new organ at Christ Church, Parkgate, in the presence of the Archbishop of York and a brilliant assemblage of the nobility and clergy of the district. The organ, built by Messrs Connacher & Co., of Huddersfield, contains 23 stops and all the latest improvements, and was used yesterday for the first time.—Dr Spark played as the opening voluntary Smart's "Andante;" and before the first lesson his own "Jerusalem the Golden" (varied), an excellent composition for testing and manifesting alike the abilities of the player and the instrument under his command. The concluding voluntary was Handel's "Zadok the Priest." In the evening Dr Spark again presided at the organ, and played an extemporaneous opening voluntary, Mendelssohn's "Oratorio Theme" (varied), before the first lesson, and his "Sonata in F" at the close of the service, giving throughout great satisfaction to his highly critical audience. As at present arranged, Dr Spark proposes to resume the Town Hall Organ Recitals and his other professional engagements this (Saturday) evening, Aug. 22. It is a source of great satisfaction to his numerous friends that he has been so soon enabled to recover from what threatened at the time to be a very serious attack of illness.

CARMARTHEN.—Very interesting proceedings took place at the High School for Girls, Wellfield Road, on Saturday, August 8th, in connection with the distribution of prizes to the successful pupils prior to the breaking-up of the school for the summer holidays. We believe—says the *Carmarthen Journal*—this is the first occasion since the establishment of the school on which this event has been publicly celebrated, and this, added to the fact that the Lord Bishop of St David's had kindly consented to be present and to distribute the prizes, lent additional interest to the affair. The Bishop presided, supported by the Lady Principal, Miss Arthy; the Ven. Archdeacon of Carmarthen; the Vicar of St Peter's (Rev. A. G. Edwards); the Rector of Lampeter Velfrey (Rev. D. Pugh Evans); Rev. C. G. Brown and Rev. J. H. Oldroyd, Carmarthen Training College, and many other clergymen. The schoolroom was prettily decorated with flowers, &c., the flowers being afterwards presented to the infirmary, and the remainder of the decorations going to St Mary's Hospital, Paddington, London. The first part of the programme consisted of a concert of instrumental and vocal music, varied by two or three recitations. The duty of accompanist was skilfully discharged by Miss Haynes, one of the tutors of the school, and Mr C. A. Cooke, of Christ Church, Carmarthen. The programme was as follows:—Glee, "Over the hills we go" (H. W. Little); quartet, "The Fairy Queen" (S. Smith), the Misses Richardson, Reeve, Parry, and Jenkins; recitation, "Les Adieux de Marie Stuart," Miss Richardson; song, "Heaven and Earth" (C. Pinsuti), Miss Ellen Jones; recitation, "The Bridge" (Longfellow), Miss Sarah Reese; piano-forte solo, "Valse in D flat," Miss Richardson; recitation, "The Kitten's Complaint," Miss Mildred Jones; glee, "Sweet and Low" (J. Barnby). At the conclusion the right rev. chairman said:—"Allow me to thank the young ladies who have entertained us so very creditably this morning. I am sure that all the guests are as grateful as I am for the beautiful music and the interesting recitations. I must now ask permission to proceed to the transaction of the first business of the day, and that is to hear the general report of the work of the school during the past year." The Ven. Archdeacon of Carmarthen then read the reports. After which, the Lord Bishop of St David's distributed the prizes, speaking a few

appropriate words to each young lady. The singing of the National Anthem and the benediction, pronounced by the Bishop, brought the proceedings to a close.

DUBLIN.—The present engagement of Carl Rosa's widely popular and now famous opera company was commenced on Monday evening, August 16th, at the Gaiety Theatre, with *Carmen*. The house was crowded in every part, the heat of the weather having evidently had no deterrent effect whatever upon the lovers of opera, whose name in Dublin may be said to be legion. The part of *Carmen* was sustained by Mme Marie Roze, who on first appearing was greeted with hearty applause. Her conception of the part is evidently most thorough down to the minutest detail, and her splendid dramatic power is of the greatest service in giving expression to it. Mr Barton McGuckin's Jose was a most able performance. His splendid voice was especially effective in the tender love passages with *Carmen*. Mr Leslie Crotty was Escamillo, and acted the part excellently, besides, of course, singing magnificently. In the Toreador's song he was heartily and deservedly encored. Mme Julia Gaylord was Michaela; Mr Aynsley Cook, Dancairo; Zuniga and Morales were represented by Mr Burgon and Mr Campbell, and the parts of the gipsy girls, Frasquita and Mercedes, by Miss Burton and Miss Peasano. The other parts were Remendado, Mr W. Esmond, and Silas Pastera, the tavern-keeper.

PROMENADE CONCERTS.

The Promenade Concerts at Covent Garden appear to be more popular this season than ever, crowded houses being the rule, and scanty audiences rare exceptions. On Wednesday night the second classical selection drew a large number of interested amateurs, notwithstanding the fact that there was no Symphony on the list—its place, however, being occupied by Raff's picturesque and admirably written "Italian Suite," one of the works which will be remembered as having created something like a sensation last year. The Suite improves as we learn more about it; but familiarity only substantiates the impression that the grand secret of its effect lies in the proper observance of the *tempi*. In our opinion the Overture was taken as much too fast as the "Barcarolle" was too slow, and in each instance there was a regrettable loss of interest. The "Notturno" also might have been given with more robustness of style, since it had to cope with the noise made by the promenaders; in this case a coarse rendering would have been preferable to an inaudible one. Mr Crowe, nevertheless, is not to blame for having attempted to invest this highly poetical movement with all possible delicacy; if the public will not listen in quietude, the conductor can scarcely be blamed. The "Tarantella," of course, roused the audience to something like hearty appreciation; for the fiery spirit of this movement is irresistible. The other orchestral numbers in the first part were Weber's *Oberon* overture, and Dvorák's "Slavische Tänze," Op. 46, No. 2. Mr Edward Howell gained a deserved encore for an exquisite interpretation of Mendelssohn's Romance for the violoncello, and had the good taste to accept the demand for a repetition as a compliment directed as much towards the composer as the executant, playing the latter half of the piece again; while Mdle Luziani, a young Italian pianist, of whom good things may be expected, played Beethoven's Concerto in E flat (No. 5) in promising style, but was ill-advised to construe the applause which followed her endeavours as an appeal for an additional solo. Mme Rose Hersee sang Rode's air and variations, "Al dolce canto," charmingly and with perfect execution; Signor Foli gave Meyerbeer's impressive song, "The Monk," and by way of an encore substituted an English song with hardly the same pretensions to be called classical. The second part was miscellaneous. Mr Frank Lewis Thomas was the accompanist, and did his duty admirably.—D. L. R.

A BATCH OF NEWS.

(From our Teutonic Correspondent.)

12th August.

DRESDEN.—WIECK MEMORIAL.—The one hundredth anniversary of the birth of Friedrich Wieck, father of Clara Wieck (Madame Schumann) and Maria Wieck, on the 18th August, will be celebrated by a few select friends and amateurs at Loshwitz, where the great piano student died, and was buried in a quiet and solemn manner. Madame Schumann is expected to be there.

OLDENBURG.—The famous composer, Kapellmeister Dietrich, who was so successful with his first opera, *Robin Hood*, by Moser, which was played in several most important towns, and pleased generally, has now written another opera, *Das Sontagskind* (Sundaychild), which will be given in Bremen at the beginning of the winter season.

HAMBURG.—A NEW ENGLISH COLONY.—After the fatigue of the London season, with its numerous amusements—balls, musical parties, and concerts, national and international—everyone looks forward to get away. This year again Hamburg is the favourite spot where Old England is to be found. I happened to arrive in the middle of the day. On my way through the town to the Kursaal I met the familiar faces of Regent Street, Piccadilly, and the favourite Hyde Park avenues, rushing to the afternoon concerts—one at the Kursaal and another at the extensive Lawn Tennis Grounds—where over 300 young Britons were enjoying the game, and triple the number sat round the field inhaling the forest breezes and the melodious strains of *Lohengrin*, *Fidelio*, Strauss's *Indigo*, and old English melodies, under the direction of Herr Tomlich. Charity concerts and balls are also flourishing. One, on the 10th August at the Kurhaus, produced £150 for a charity. Charity at home and abroad—and with that noble sentiment everyone is happy—laughs, eats and drinks.

FRANKFORT.—The musical director of the old institute, the Neeb Choir for Men's Voices, Herr Soltans, has laid down his *bâton* through ill-health. His successor is Julius Wolf, formerly pupil of the Hoch Conservatoire.

MAYENCE.—The present summer does its duty—it is fine and dry and hot—and the singers and players have a long holiday; but the winter is coming, and the prospectus of the winter opera and plays is issued. Herr Preumeyer, the famous conductor, has taken the direction of the town theatre, and a grand season is expected. The opening opera on the 15th September will be *Fidelio*. The benefit of Fritz Steinbach took place last Sunday. Two novelties, a naval march and a valse caprice for orchestra, both well-written, melodious, and well scored, were received with approbation.

KAISERSLAUTERN.—The twenty-fifth anniversary of the Palatinate Men's Choir, consisting of 380 select voices, well known for their training and cultivation of four-part songs, will be held here on the 15th, 16th, and 17th August, under the direction of Herr Faist, of Stuttgart, and Herr Brambach, of Bonn. A new cantata by the latter, *Am Rhein*, will be performed, also a dramatic overture by Professor Vierling, of Berlin, under his direction, and many novelties of smaller form, new songs, and glees, &c.

LEIPZIG.—Herr Carl Wendling, formerly assistant professor of the piano at the Schumacher Conservatoire of Mayence, has been appointed here in that capacity at the Gewandhaus on the strong recommendation of Franz Liszt and Professor Reinecke.

KAMNITZ.—BOHEMIA.—A very dramatic end is reported of Herr August Grohmann, who fell dead at his desk, from heart-disease, while conducting a monster concert. His two sons were in the band, and picked their father up, who expired before the orchestra.

WIESBADEN.—The short panic, which made everyone fly from this city in fear of typhus fever, is luckily over. The concerts in the Kursaal have begun again, and are well patronized. We are to have Russian, Belgian, and English Festivals, and it is hoped that people will patronize them largely.

The repertoire of the Frankfort Operahouse shows the industry and fertility of the artists by the following programme for the week:—Saturday, Aug. 15th, *Nachtlager in Granada*; Sunday, *Oberon*; Monday, *Bettelstudent*; Tuesday, *Carmen*; Wednesday, *Meistersinger*; Thursday, *Trompeter von Sakkingen*; Friday, *Herodias*; Saturday, *Hans Heiling*.

ENGELSBERG, NEAR LUCERNE.—A very successful *soirée* was given on the 13th at the Hotel Pillis, Engelsberg, for the benefit of the poor of the town, and in which the prima donna of Düsseldorf, Mdle Wally Schaufel, Herr Gumpertz, from the Royal College, and Wilhelm Coenen (London) took the leading part. The *soirée* was, pecuniarily and artistically, a great success.

MAYENCE.—At the last concert of the Städtische Kapelle the favourite Concert Galop of Wilhelm Ganz was played by his orchestra at the Town Hall, and was warmly applauded by his compatriots and the Mayence people.

INVENTIONS EXHIBITION.—Last Saturday evening a novelty was introduced at the Inventions Exhibition in connection with the *al fresco* concerts in the form of a grand military "tattoo" by the pipers of the Scots Fusilier Guards and the drums and fifes and buglers of the Household regiments. The detachments selected at dusk marched through the grounds in full uniform, and the conclusion of the "tattoo" was the signal for the commencement of the illuminations. The music performed was of a stirring character, and, judging by the amount of applause accorded the pipers for their reel and strathspey playing, the "skirl" of the bagpipes must now be growing in favour with the Sassenach.



EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 93.
1830.

(Continued from page 516.)

The following article has very recently appeared in a London paper, from which it has been copied into several others:

"We were invited to witness, on Friday, the 4th of June, at the Egyptian Hall, Piccadilly, a private display of the performance of a musical wonder, Michael Boai, who recently arrived in London from the Continent, after having appeared before many sovereigns, &c. This performer is a native of Mayence, and he has, by dint of labour and dexterity, attained a degree of perfection in an art scarcely worth his pains, that of producing by the mechanical movement of his mouth and hands something in the nature of what is familiarly called chin-chopping, a sound very similar to that of castanets, but partaking more of tone. The volume of sound is not very remarkable, but the execution upon it is wonderful, and the musical skill displayed is considerable. M. Boai came forward attended by a lady, his wife, with a guitar, and a gentleman with a violin. Boai himself also carried a guitar. The performance commenced with a pretty air on the three instruments, at the end of which M. Boai, having laid aside his guitar, and wetted his mouth and fingers, accompanied the two other instruments on his mouth-hand-organ, as we must call it till we are favoured with the professor's own word for it, in the manner already described, producing a *forte* and *piano*, executing the most rapid and difficult passages of some foreign air with singular facility and precision, running up and down his scale, and marking even half notes with distinctness; but the peculiar movements of the performer's head and hands threw an air of the ludicrous over the exhibition which rendered it amusing as well as curious. When this piece was finished, the lady sang agreeably to the guitar and violin, while her husband recovered his breath for another display; and in this order the performance continued till its close. The audience, comprising some distinguished professional musicians, applauded cordially."

This curious display of M. Boai is not new in this country; for I remember, upwards of forty years ago, a popular chin-chopper named Buckhorse, who was doubtless the inventor of this elegant and ingenious style of performance. Buckhorse, by the same application of his clenched fists to his chin, and the action of his mouth, played various popular airs with considerable tone, taste, and expression. He had not, perhaps, equally with the before-mentioned professor, studied the chromatic scale, nor any other scales save those of the butcher and chandler, nor had he such rapid and articulate execution. He did not aim at exciting surprise, and never overstepped "the modesty of nature;" and there may probably be discovered that comparative difference of genius between him and M. Boai as may be found between the pure and captivating melodies of Shield and the deep and learned science of Beethoven. Buckhorse moved in a humble sphere of life, and soared not to the honour of exhibiting in the presence of royalty; and, being a peripatetic artist, was in the habit of peregrinating by night, in the purlieus of Covent Garden, from one coffee-house to another to give his performance, for which he was rewarded with silver simultaneously bestowed by the gentlemen present. Buckhorse was as negligent of his dress as he had been of his education, and possessed a countenance so truly forbidding that when a remarkably ill-favoured person appeared, it was proverbially said, "That man is as ugly as Buckhorse!"

Having been an appendage of the two great London theatres for fifty years, and as theatricals so generally engross the attention of the public, I will briefly describe the state in which the Metropolitan theatres and those in its immediate vicinity were in the year 1829. As the impulse given to those undertakings depends chiefly on the complexion of the times, and as trade, agriculture, &c., have for a considerable time been in a very languid state, theatricals of all sorts, good, bad, and indifferent, have felt the force of the general depression. The oldest of the great London theatres, Drury Lane, has claimed precedence time out of mind. The present lessee, Mr Price, has, I believe, paid due attention to merit and to the public; and yet, owing to the enormous rent, and the ridiculously high salaries of many of the actors, he might, perhaps, have found himself minus, had not the committee of trustees set a laudable example to the landholders by returning him two thousand pounds of the last year's rent. Mr Price, however, though the theatrical season of 1829 commenced under his management, abandoned it in the early part of 1830, when it devolved on the committee, who were anxious to dispose of it again to the best bidder. Of the rival theatre, Covent Garden, to which Rich, the manager, removed from that of Lincoln's Inn Fields, in the year 1733, it is only necessary to say that Mr C. Kemble, Captain Forbes, R.N., and Mr Willet, the present lessees, who removed the load from the shoulders of Mr Harris for ten years, eight of which have expired, have been reduced to the

miserable expedient of calling public meetings of their creditors to claim their indulgence for time to pay, and even publicly to solicit charitable aid, through which only they were enabled to commence the season of 1829. Whether this failure is to be attributed to bad management or to extravagance, I cannot determine; but it is well known that some of the profession are inclined to the latter. About thirty years ago, soon after the custom crept in of persons letting out on hire table services of china, glass, &c., an admired actress, who had no bad opinion of herself, desired her purveyor of those brittle commodities to send her, among other things, a cut-glass dish, to contain that piece of confectionary called a trifle. The purveyor waited on her with one brilliantly cut, and of an elegant form, but the lady found that it was not sufficiently handsome or fashionable for her friends. Being a little piqued at her objections, he said, "I am sorry you do not approve of it; but I can assure you, madam, that the Duchess of R——d used it a few nights back, and was thoroughly satisfied with it!"

The theatre in the Haymarket was first opened three nights in the week by Foote, who having by an accident broken his leg, and being therefore compelled to wear one of cork, an awkward limb for an actor, as it confines him to a particular walk in his profession, he had fortunately interest enough to obtain a grant for a theatre on a long term. Foote, who wrote his own dramas, and acted in them, was so severe a satirist, that he did not spare his best friends or benefactors; and on the stage he exhibited their peculiarities or defects in as unsparing a manner as did the ancient dramatist, omitting only the masks, which were exact likenesses of the victims of the latter. Foote, who from his style had obtained the appellation of the modern Aristophanes, was witty; but his wit was of that severe and gross kind which was calculated to make those it was levelled at uncomfortable; and his want of delicacy was such, that he would rather lose his best friend than his worst joke. Foote being one day at dinner at Earl Kelly's, at his house at North End, in the early part of the spring, his lordship, who was a *bon vivant*, and had, as Falstaff says of Bardolph, a very rich face, said to the party during dinner, "I am sorry I cannot give you any cucumbers to-day, for I have none ripe."—"Oh," said Foote, "that must be your own fault, my lord. Why didn't you thrust your nose into the hot-house?" On another occasion, Foote, calling on the elder Colman, the dramatist, who was recovering from a very severe illness, said, "Well, George, how do you find yourself to-day?"—"Why," replied Colman, "I mend slowly, because I can't sleep."—"Indeed!" said Foote, "then you should take a narcotic, and if that don't do, read one of your own plays!" Owing to a particular circumstance, Foote found it necessary to leave England, to sojourn for the remainder of his life in France; and, previous to his departure, he transferred the interest he had in the Haymarket Theatre to the elder Colman, for an annuity of £1,000 a-year. Foote, fortunately for himself as well as Mr. Colman, dying within two or three years afterwards, let the latter into a good thing at a small expense. Mr. Colman, who had previously been joint proprietor of Covent Garden Theatre, having engaged a company of excellent performers, opened the theatre six nights in the week, and had the good taste to introduce to a London audience Edwin, a comic singer, who has never since been equalled, though generally copied; Henderson, Digges, &c. This theatre, in consequence of its dimensions, had hitherto been styled "The little Theatre in the Haymarket," till it became a Theatre Royal, in consequence of his late Majesty, George the Third, and his Queen commanding a play there and honouring it with their presence. On that occasion the curiosity of the public was intense, and the small and inconvenient entrances to the different parts of the house affording by no means accommodation to the immense crowd anxious to gain admittance, the pressure was so great, that seventeen persons were thrown down and trod to death. On the demise of his father, Mr G. Colman the younger, to adopt his own appellation, a dramatist whose productions mark genius and cultivation, took possession of the theatre, and continued successfully to direct it till the year 1824, when the grant having expired, and a new one having been obtained, the present Theatre Royal in the Haymarket was erected, and is under the management of Mr Morris, its proprietor.

(To be continued.)

MR AGUILAR has been visiting the baths of Kissingen, Bavaria, where his orchestral works, "Nordische Legende," "Patriotischer Marsch," and concert overture, "St Georg," were capably played by the band of the Kur-Kapelle, under the direction of Capellmeister Alex. Eichhorn. Indeed, the "St Georg" overture was so much liked that it was repeated at various concerts. During his stay Mr Aguilar played several of his pianoforte compositions at the Kursaal with great success.

BIRMINGHAM TRIENNIAL FESTIVAL.

The London orchestral rehearsals for the Birmingham Festival commenced at St George's Hall on Monday morning, and were continued daily until Thursday evening. Since the last Birmingham festival great changes have taken place. Sir Michael Costa, who from 1849 till 1882 directed these gatherings, has died, and the committee found it necessary to select some other man of eminence to whom the conduct of the Festival performances could safely be confided. Their choice, as every amateur knows, fell upon Herr Hans Richter. An almost entire recasting of the orchestra has followed the change of conductor. Only thirty-two members of Sir Michael Costa's old band have, it is stated, been re-engaged, rather more than a hundred being replaced by new comers, sixty-nine of whom have been taken from the orchestra of the Richter Concerts at St James's Hall. *Doyen* of those who remain is the veteran clarinet player, Mr Henry Lazarus, who played at the first performances under Mendelssohn of both the *Hymn of Praise* and *Elijah*, and who had thus completed a term of service at the Birmingham Festival but few years short of half a century. The strings of the band have been reduced from 108 under Sir Michael Costa to 86 under Richter; and the various departments are now headed by Messrs Barnett, Deichmann, Krause, Ould, and White. The wind and percussion have, on the other hand been increased from 34 under Costa to 49 under Richter, the present total, however, including a double allowance of trumpets for M. Gounod's *Mors et Vita*, and six harps used yesterday. The various sections of the wind band are headed by MM. Svendsen, Dabrucq, C. Reynolds, Lazarus, Wotton, Paersch, McGrath, Müller, and Guilmartin. The full strength of the orchestra is now 135 players.—H. J. L.

—o—
WAIFS.

Mr W. A. Barrett, Vicar Choral of St Paul's Cathedral, Examiner in Music to the Society of Arts, &c., is announced to give a special course of lectures (Mitchell Lectures) on the "Historical Development of Glee and Part Songs," at the City of London College, White Street, Moorfields, during Michaelmas term. Mr Barrett, whose fame as a lecturer is widely acknowledged, will commence his congenial work in the hall of the college on Thursday evening, October 1st.

Miss Agnes Zimmermann, the accomplished pianist, is visiting at Tunbridge Wells.

Mr Lazarus, the *doyen* of clarinet-players, has been enjoying a holiday with some old and valued friends at Rhyl, North Wales. Mr Lazarus returned to town last Saturday, to attend the rehearsals for the Birmingham Festival, held during the past week at St George's Hall.

Victor Maurel is spending his holidays at La Bourboule.

Miss Van Zandt is resting at Pyrmont-Waldeck, a small German spa.

Julius Schulhoff, the well-known pianist, was sixty-two on the 2nd inst.

The first stone of the new German Theatre, Moscow, was laid on the 22nd July.

Franz von Suppé has nearly completed a five-act serious opera, called *Die Corsin*.

Hans Sitt will shortly undertake the direction of the Euterpe Concerts, Leipzig.

Ponchielli's *Marion Delorme* has been successfully performed at the Teatro Grande, Brescia.

Suppé's early buffo opera, *Juanita*, has been revived at the Carl Schulze-Theater, Hamburg.

Herr Varena has been appointed for five years longer manager of the Stadttheater, Magdeburg.

A new three-act comic opera, *Echec au Roi*, music by Charles Pourny, will shortly be produced in Caen.

M. Samuel David, the well-known composer, has nearly completed a new four-act opera, *Jean Sobieski*.

W. de Pachmann, the pianist, has been created a knight of the Dannebrog Order by the King of Denmark.

The Italian operatic season at the Teatro Real, Madrid, will commence this year somewhat later than usual.

The Order of the Prussian Crown has been conferred on August Reiser, a writer on musical subjects, Cologne.

Theodore Thomas is giving with much success a series of so-called "Summer Nights' Concerts" in Chicago, U.S.

From the 1st October to the 15th November, Mdle Cecilia Ritter will sing, at Treviso, the part of Elsa in *Lohengrin*.

The artists belonging to the Imperial Theatres, St Petersburg, are prohibited henceforth from singing or acting elsewhere.

A new opera entitled *La Guardia al Morto*, music by Sig. Chiappani has been successfully produced at the Teatro Sociale, Trieste.

During the two months it was closed, considerable alterations and improvements were made in the interior of the Theatre Royal, Stuttgart.

The Berlin Philharmonic Orchestra, under Professor Mannstaedt, commenced a tour through Germany by giving a concert in Düsseldorf.

Mdlle Renard, of the National Theatre, Prague, will sing a few nights at the Royal Operahouse, Berlin, with a view to a permanent engagement.

Anton Rubinstein's opera, *Der Dämon*, will shortly be performed at the Bohemian National Theatre, Prague, with a Bohemian version of the libretto.

One of the first winter novelties at the Grand-Ducal Theatre, Darmstadt, will be E. F. Wittgenstein's four-act opera, *Antonius und Cleopatra*.

The Grand Theatre, St Petersburg, will be pulled down this autumn, and the erection of the edifice which is to replace it will take three years.

Ludwig Schäfer, formerly a well-known singer and theatrical manager, died on the 3rd inst., aged eighty-four, in his native town, Brunswick.

Max Bruch's *Achilleus*, lately given for the first time at the Bonn Festival, will be performed next winter in Barmen, Berlin, Bremen, Breslau, Cologne, and Hamburg.

Mr Valentine Smith, a new tenor singer, is engaged by Mr Carl Rosa, and will shortly make his *début* with this famous opera company, as Manrico in the *Trovatore*.

Mdlle Aussenegg, from the Theatre Royal, Hanover, has been engaged at the Theatre Royal, Dresden, where she opened as Marie in Lortzing's *Czar und Zimmermann*.

M. Desfossez, formerly manager of the theatre at the Hague, has undertaken the management of the Brussels Alcazar, where *La Fille de Madame Angot* was first produced.

Mr Otto Booth's operetta, *Prizes and Blanks*, has been performed with great success by Mr Percy North's Operetta Company at the Spa Theatre, Scarborough, this week.

The operatic season at Kroll's Theatre, Berlin, will terminate on the 20th September, and immediately afterwards Teresina Tua, the girl-violinist, will give three concerts there.

The International Congress of Musicians, which was to have commenced at Antwerp on the 8th instant, and lasted till the 11th, both dates inclusive, is postponed till September.

Anton Rubinstein lately gave at Peterhof a concert for the benefit of a number of persons who had suffered by a destructive conflagration at Grodno. The concert resulted in a clear profit of 2,000 roubles.

The new Grand-Ducal Theatre, which will be opened next autumn at Schwerin, is the first perfectly fire-proof building of its kind in Germany, having been constructed entirely of stone and iron.

C. Göpfart, of Mannheim, has written a three-act opera, entitled *Quintin Messis, der Schmied von Antwerpen*. It is highly praised by Franz Liszt and Eduard Lassen, Grand-Ducal chapelmaster, Weimar.

A new one-act operetta, with a libretto founded on the story of the Austrian National Hymn and its author, Joseph Haydn, will shortly be produced at the Fürsttheater, Vienna. The music is by R. Reimann.

Mdme Pauline Lucca will visit Paris this autumn for the purpose of attending a performance of Massenet's *Manon Lescaut*, in which she will probably impersonate the heroine at the Imperial Operahouse, Vienna.

In that capital fashionable gazette, *Le Follet*, published by Messrs Minister & Son, of Argyle Place, we find a poetical acrostic, "God Bless the Royal Pair," by Sarah Anne Stowe, of Hereford, and some pretty verses, "To the Princess Beatrice," by C. Sears Lancaster. Some excellent stories are also given, as well as the usual fashion plates.

H.R.H. the Duke of Connaught has been pleased to accept the dedication of a new work, *The Viol d'Amour (The Love Viol); its Origin and History, and Art of Playing it*, by Carl Zoeller, Member of the Royal Academy of St Cecilia, Rome, Hon. Member of the Royal Institute of Music, Florence, and Bandmaster of the 7th (Queen's Own) Hussars.

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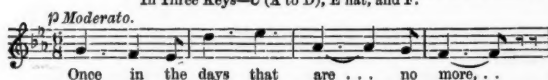
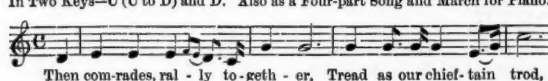
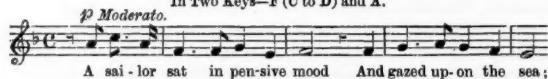
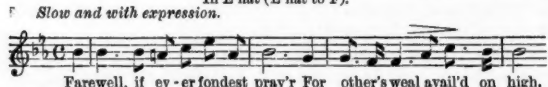
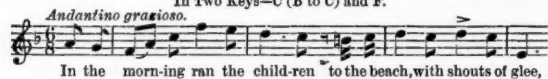
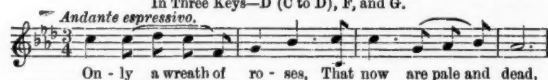
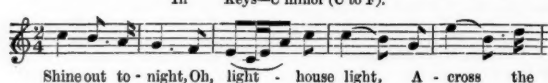
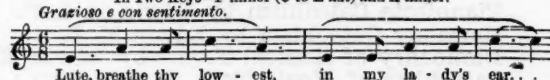
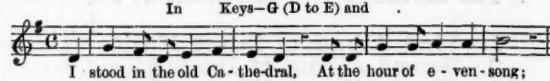
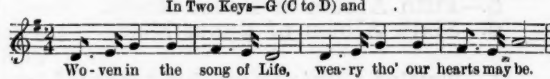
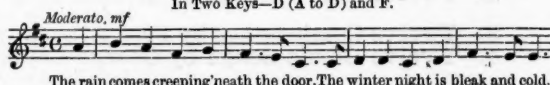
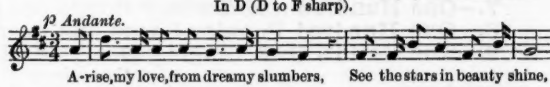
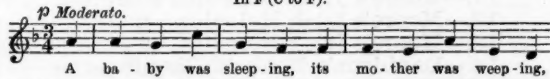
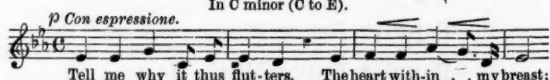
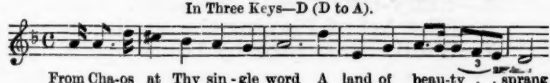
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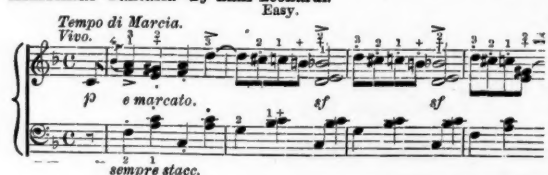
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